

SECOND PLACE

Prize: Trip to San Francisco for two and \$1,500 cash*



The Line Rider, Bend, Oregon, by Jack Gray.

The response to our first contest was dramatic—not only in the large number of entries, which included a splendid array of landscapes, portraits, events, cityscapes, animals, humor, architectural details, and other subjects, but also in the generally high level of quality, as you'll see in the other winning photographs on these pages. The judges remarked later how impressed they were by the skill shown by all the finalists—by their ability to look beyond the obvious even when confronted with subjects that had been photographed countless times, their sensitivity to mood and to the quality of the light, their skill in composing the elements

in the frame, their careful exposures.

There's no doubt that a number of the merit award winners and the honorable mentions came within a whisker of the top prizes. There were hundreds of memorable pictures that made it almost to the final cut.

Even for the entries that showed less proficiency, we sensed lots of good intentions and enthusiasm. We're grateful to everyone who participated. And to all of you who didn't win, keep at it. Keep traveling, keep shooting, and try again this year, when you'll have a chance to win a completely different top prize—a 1991 Cadillac! And that's no joke.

—RICHARD BUSCH

▲ *The horses were kicking up clouds of dust at the early-morning roundup on the Oregon dude ranch where Jack Gray and his wife were enjoying a holiday. With a low sun backlighting the scene, Gray knew he was looking at a situation that had all the makings of a powerful picture. He shot from a distance with a 500mm f/8 fixed-aperture lens on his Minolta X-700 camera (at 1/1,000 second, which froze the action). The film was Fujichrome 100. Gray lives in Santa Fe Springs, California.*

*TRIP TO SAN FRANCISCO SPONSORED BY AMERICAN AIRLINES AND INTERCONTINENTAL HOTELS THROUGH "FLY AWAY VACATIONS."

sunlight burst through the clouds, reflecting off the rocks. Then the rainbow appeared. She stopped her car, took a spot-meter reading of the rainbow through her Nikon FE-2 camera and 28-90mm zoom lens, and set the camera for a slight underexposure from the meter reading ("because I didn't want the rainbow colors to

wash out"). The zoom lens was set toward the 28mm end of the focal-length range. Sobol grabbed four quick frames at f/11 and 1/125 second on Ektachrome 100 film. Then the sun disappeared. She recalls the experience vividly: "The scene was so beautiful I knew it was something special the moment I saw it."

